

(fire) commander-in-chief, or any fire-major or captain get up occasionally and unpreparedly, and surprise and visit some or other points of the fire-brigade or the escapes, and he'll see (I'm sure of it) strange things going forward—but this only for a very short time. Because these gentry would soon find out, that the eyes of their superiors are ubiquitous, and that they cannot *gaumion* them. The public may have forgotten it—but *history* has not, that when the large conflagration of the Tower took place, there was no water, for which, certainly, something might have been sold to the constable... on duty. If such destruction of (public—national) property ought to have had any result, it ought to have, at least, that of teaching mankind a lesson. But it seems, it does not. Even since the fire, other property has been consumed on account of the deficiency of water—and none seems to think, that a stop ought or could be put to such scandal. Our suggestion on this score—the *practical* of the surprising system is, that the fire-commander-in-chief or other superior should appear *ex tempore* one fine night in a certain locality, and give an artificial alarm to the fire and water men. If, then, any defect should be discovered, say in the most essential—the supply of water, the company, or whose-soever fault it is, should be made in *smart* for it. Oh! but where is the *seven* and a half per cent. then—may some of our readers exclaim. To which we merely reply, "Beware of a repetition of Pittsburgh or Hamburg!" The complaints, in fine, on our present social condition from the *throne* (here and elsewhere), the constant talk—large and small—in the legislatures, the thousand philanthropic and charitable societies, the tons and shiploads of *paper* stained therewith, are becoming nigh disgusting, if not acted upon by *every one* in his sphere. Otherwise, it would be preferable, to at once and openly declare ourselves Atheists—consider human (aye and cosmic) affairs as something adventitious and futile; continue hitherto the hitherto *gambling* of life, where every sort of *craft* has a good chance of success, and leave the large mass of fools (*the people*) to shift as they best may, and to have no more *fuss* about it.

EXHIBITION AT WESTMINSTER HALL.

In addition to six artists who were deputed to execute a cartoon, coloured sketch, and a specimen of fresco-painting, for subjects which were given, her Majesty's commissioners on the fine arts threw open the same subjects for general competition, and offered three premiums of 200*l.* each for the most worthy specimens. The commissioned pictures, as well as those specimens sent in competition, are now open to the public. Some of the newspapers have fallen into the error of expressing their surprise that none of the six artists selected last year have obtained prizes on this occasion, overlooking the circumstance that they are each to receive definitely the sum of 400*l.* for their work. As regards the assignment of the fresh prizes, we do not hesitate to say the judges have performed their duty fairly and ably. It must be gratifying, in a high degree, to the committee of the Art-Union of London again to find two out of the three premiums most worthily borne off by young artists whom they by honorary rewards for outline drawings have in some degree led forth, namely—Mr. J. Noel Paton and Mr. John Tenniel, jun. The third is awarded to Mr. E. Armitage, who distinguished himself in a former competition.

Considering that England is an infant in the art of cartoon making, and still more so in fresco painting, she must certainly be allowed to be a precocious and apt scholar. The exhibition as a whole is deserving of the highest commendation, and must equal the hopes of the most sanguine.

No. 5, by Mr. A. Aglio. The subject "Religion," is clever, more particularly in the upper part, but Faith, Hope, and Charity, want refinement. In the fresco this artist has shown considerable ability.

11. "The Spirit of Religion," by J. Noel Paton. The idea is remarkably fine and is carried out with great energy and executive power. It will amply repay careful examination. The specimen of fresco, which the

artist informs us is "the first experiment," plainly shows ability to do better next time; this is one of the deservedly rewarded.

23. "An Allegory of Justice," E. H. Wehnert. An excellent cartoon, the grouping and drawing are successful; the whole, though pervaded by Germanism, is true to nature, and in parts unexceptionable.

Mr. Bus's cartoon (29) is barely redeemed by the figure of Gascoigne, which has considerable dignity; the rest is weak and unmeaning.

32. "The Baptism of King Ethelbert," J. Severn, is a falling off from his "Queen Eleanor." The fresco is more happy.

Mr. John Calvert Horsley, one of the commissioned artists, has produced a work of pure unaffected truth and refined sentiment in his cartoon of "Religion," of beautiful breadth and drawing. This work is a masterpiece. The fresco and coloured sketch are alike excellent.

33. "Justice," by William Cave Thomas, another of the commissioned. This artist aims at the style of the earliest German masters. It is a grand work of time, labour, and much study; in parts strongly reminding the spectator of Albert Durer's works. The fresco shows knowledge of the material.

If excellence consisted in finish, Mr. Macleise's cartoon (41) is the *verme* of perfection. Never was finish carried to such an extent before in cartoon drawing. Each head, hand, and leaf, is a picture in itself. The shine of the armour, and strong light and shade which pervade it, render it somewhat confused, but the general drawing is truly beautiful, and the coloured sketch is as good a picture as he has painted for some years. The fresco is disagreeably coloured, particularly the flesh. Mr. Macleise is another of the commissioned.

A sketch by Edward Corbould (44) is excellent in colour, but does not tell the story. The fresco of Ethelbert's head is well executed.

"The Spirit of Religion," Edward Armitage, is broad, grand, and well-drawn; and characterized by high and religious feelings. The fresco and coloured sketch are much inferior. The cartoon has been most deservedly rewarded.

Mr. Cope, A.R.A., has produced an excellent cartoon of "Edward the Black Prince receiving the order of the Garter from Edward III." (57), finely drawn, and effectively shaded, but the figure of Edward is rather exaggerated in action. The sketch and fresco are both excellent, especially the former.

"Prince Henry acknowledging the authority of Chief Justice Gascoigne," by R. Redgrave, A.R.A. This is not satisfactory, the drawing faulty, and the fresco unworthy the painter of "Catherine Douglas." This is another of the commissioned works.

"The Baptism of Ethelbert," (63), William Dyer. An extraordinary performance, full of feeling and pure truth unalloyed by prettiness. This is one of the commissioned cartoons, and has high pretensions to perfection. To say more of the sketch and fresco than that they are worthy attendants of the drawing would be superfluous.

Mr. Bendixen's "Religion," is a mistake. The figure meant to represent the New Testament seems toasting some absent swain.

Mr. John Bridges exhibits a graceful and clever cartoon from the subject of "Prince Henry acknowledging the authority of Chief Justice Gascoigne." It is accompanied by a most careful oil sketch, and an able production of fresco.

"An Allegory of Justice," (85) by John Tenniel, jun. This young artist promises to excel in the grand art of cartoon drawing; in this work he exhibits extraordinary talent for design, and power in the use of the crayon. Although but an outline, the parts are made out with astonishing boldness. One of the premiums has been awarded it most justly. The fresco and sketch in colour abate nothing in excellence.

A good idea is brought forward by Mr. Brann in the cartoon of "Justice" (98): well-studied and carefully executed; it deserves considerable commendation.

"Sketches of the Spirit of Chivalry, Religion, and Justice, to show the relation between the three subjects," (104) by Frank Howard, are clever ideas, well executed.

"Justice" (which by-the-by seems the fa-

vourite subject) is ably illustrated by John G. Waller in cartoon 108, the effect of which is broad and clear.

And again, by T. Y. Horlstone: the figure allegorical of Mercy is well expressed, although in rather an awkward position.

The sculpture, which forms an accidental feature in the exhibition, is in many instances remarkably beautiful; the works that chiefly excited our attention are "A Hunter returning Home" (117), by Frederick Thrupp; "The afflicted Mother" (123), by John Evans Thomas; "The Dying Briton," and "The Orphans" (123 and 124), by Felix M. Miller; "William Shakspeare" (127), John Bell; "Pastoral Apollo," and "The Wanderer's Home" (128 and 129), by Edward B. Stephens; "Abel and Thirga" (130), by Thomas Earle; "David" (131), E. Richardson; Mr. Mac Dowell's group of "Love Triumphant" (139); and "A Girl Reading," by the same excellent artist (140).

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

THE fifteenth meeting of the Association has passed very pleasantly and very usefully, notwithstanding what may be said by its opponents, and will, there is every reason to believe, continue to pursue its course for many years to come. Sir John Herschel, in his address as president, eloquently observed:—

"True science, like true religion, is wide-embracing in its extent and aim. Let interests divide the worldly, and jealousies torment the ravenous! We breathe, or long to breathe, a purer atmosphere. The common pursuit of truth is of itself a brotherhood. In these our annual meetings, in which every corner of Britain—almost every nation of Europe sends forth its representative some distinguished cultivator of some separate branch of knowledge: where, I would ask, in so vast a variety of pursuits which seem to have hardly any thing in common, are we to look for that acknowledged source of delight which draws us together and inspires us with a sense of unity? That astronomers should congregate to talk of stars and planets—chemists of atoms—geologists of strata—is natural enough; but what is there of equal mutual interest, equally connected with and equally pervading all they are engaged upon, which causes their hearts to burn within them for mutual communication and unobscuring? Surely, were each of us to give utterance to all he feels, we should hear the chemist, the astronomer, the physiologist, the electrician, the botanist, the geologist, all with one accord, and each in the language of his own science, declaring not only the wonderful works of God disclosed by it, but the delight which their disclosure affords him, and the privilege he feels it to be to have aided in it. This is, indeed, a magnificent induction—a confidence there is no refusing. It leads us to look onward, through the long vista of time, with chastened but confident assurance that science has still other and nobler work to do than any she has yet attempted; work, which before she is prepared to attempt, the minds of men must be prepared to receive the attempt,—prepared, I mean, by an entire conviction of the wisdom of her views, the purity of her objects, and the faithfulness of her disciples."

Of papers which relate to subjects especially treated of in our journal, there was a dearth; in the mechanical section, for example; little or nothing was done. We have selected, however, a few items of information which will interest our readers.

Strength of Stone Columns.—A paper on this subject was read by Mr. Eton Hodgkinson. He had experimented on columns from 1 inch to 40 inches long, and 1 inch and 13 inches broad. Care was taken that they were cut from the same block, and in the same direction of the strata. They were crushed between hardened steel plates, by means of leverage, and a specimen of 100 square required a pressure of 10,000 lbs. to crush it; in the crushing, it was invariably the case that the piece operated upon split into wedges, with keen edges. A column forty times longer than wide or thick, was one-third weaker than a cubic piece, and in these long pieces the splitting always began at the ends; the practical utility of this knowledge was, that stone pillars for buildings, which were of great weight, should be broader at the ends than at the middle, to make the